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ABSTRACT

This booklet, containing eight instructional modules on works by major British writers, can be used either within a lower-level literature course for non-English majors or in a survey course for English majors. The first four modules focus on works from the early English period through the Elizabethan Age: "Beowulf," "Sir Gawain and the Green Knight," "Everyman," and "Henry IV, Part I" (Shakespeare). The other four modules concentrate on selections from the seventeenth, eighteenth, and nineteenth centuries, thematically examining the war between the sexes: "The Man of Mode" (G. Etherege), "School for Scandal" (R. Sheridan), "Wuthering Heights" (E. Bronte), and "Arms and the Man" (G.B. Shaw). The various activities in each module are designed to encourage familiarity with the terms, tools, and history of literature and to expose students to poetry, prose, and dramatic literature, as well as to literary criticism. Each module lists objectives and goals, prerequisites, assessment procedures, instructional activities, and suggested readings. Examples of forms for teacher records and evaluations are attached. (RL)

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British Writers

Modules for Teacher Corps

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General Directions

Students:

Enclosed are eight modules on works by major British writers. These modules can be used either to supplement your work in a lower division course for non-English majors or they can all be completed to satisfy English 201, Major British Writers. If you elect to satisfy English 201 through these modules, a series of conferences will need to be arranged with your instructor.

The first cluster of four modules includes works from the early English period up through the age of Elizabeth I. It is chronologically arranged, but just as importantly, thematically involves pieces whose scope is epic in nature. The second cluster of four modules contains selections from the 17th, 18th and 19th centuries. Its thematic orientation is towards an examination of the war between the sexes.

All modules are self-contained, but are yet part of a larger group to bring broader perspectives to bear on the issues being examined. Furthermore, the various activities in each module are designed to encourage familiarity with the terms, tools, and history of literature. And, you will be exposed to poetry, prose and dramatic literature as well as literary criticism in these modules.

Many modules have a number of assignments requiring special arrangements to be made for viewing slides, films, etc. Read through the modules and make any necessary arrangements. In addition, because the work on these modules takes place outside of a classroom, maintain a good notebook on your experiences. Check with your instructor when any logistical difficulties arise.

List of Modules

Cluster I	Cluster II
Beowulf	The Man of Mode - G. Etherege
Sir Gawain and the Green Knight	School for Scandal - R. Sheridan
Everyman	Wuthering Heights - E. Bronte
I Henry IV - W. Shakespeare	Arms and the Man - G. Shaw

Beowulf

I. Objectives

At the completion of this module, students should:

A. be acquainted with this work as an example of the early epic tradition in England.

B. be familiar with literary devices such as historical allusion, repetition, and digressions.

C. be able to grasp how characters function and how structure operates in Beowulf.

D. be aware of the societal implications emanating from this epic.

Goals

At the completion of this cluster, students should:

A. grasp the essential differences between epics, allegories, and dramas.

B. recognize the social conditions that lend impetus to particular literary forms.

C. know literary terminology, the historical development of literature, and major literary conventions.

D. enjoy literature.

II. Prerequisites

Students should have some familiarity with British Literature. Solid writing skills should also be demonstrable by students.

III. Pre-assessment

Discuss the objectives/goals with the instructor after submitting a written report on your competencies. An oral or written exam may be given if you desire to bypass a module or a cluster.

IV. Instructional Activities

A. Consult a literary terms book in the library. Review the following terms and make notes on them in your notebook. Your instructor will occasionally examine your notes.

1) Epics
2) "In medias res"
3) Homeric epic
4) Homeric simile
5) Old English
6) Historical allusion
7) Literary digressions
8) Repetition

B. Read Beowulf, Penguin Classics, ed. David Wright

C. Prepare a large drawing of the Sutton Hoo ship in your notebook.

D. Listen to the assigned selections from the record of Old English Poetry. List any words that sound similar to today's words in your notebook.

E. Review the slide show on Old English artifacts. Reflect on the differences between the tools and weapons of the Old English and the tools and weapons we use today.

F. Read J. R. R. Tolkien's "Beowulf: The Monsters and the Critics."

G. Create a scene in which you depict the presentation of this poem as part of the oral tradition of literature. List the problems you might encounter during such a presentation.

H. As you read the poem, keep notes on your ideas as they relate to the following questions. Be prepared to discuss your responses to these questions (and many others) with your instructor:

(1) Study episodes 24, 25, 31, and 43. What heroic qualities in Beowulf are apparent in these episodes?

(2) Contrast Beowulf and Unferth in eqisodes 8 and 9. Why does Beowulf emerge superior from the encounter despite the potential for negative reactions to him?

(3) Some critics downplay the importance of the digressions in Beowulf. What does a digression such as the "Song of Finn" do for the poem?

(4) Beowulf has two parts. Are the two parts grossly disjointed? Why or why not?

(5) Visualize Beowulf's combat with Grendel and Grendel's Dam. How are these fantastic encounters rendered emotionally and intellectually engaging for audiences?

V. Post-assessment

Review all your work in conference with your instructor. Be prepared to complete any remedial assignments.

VI. Suggested Readings

A. Appropriate selections in A Literary History of England - edited by Baugh

B. The Canterbury Tales - G. Chaucer

Sir Gawain and the Green Knight

I. Objectives

A. Be capable of recognizing the literary tradition of Romance.

B. Be appreciative of the design of the poem.

C. Be learned about life in Medieval England.

D. Be sensitive to selected literary criticism of the poem.

II. Prerequisites

Students should have some familiarity with life in the Middle Ages. Solid writing skills should also be demonstrable by students.

III. Pre-assessment

Discuss the objectives with the instructor after submitting a written report on your competencies. An oral or written exam may be given if you desire to bypass a module or cluster.

IV. Instructional Activities

A. Consult a literary terms book in the library. Review the following terms and make notes on them in your notebook. Your instructor will occasionally examine your notes.

1) Alliteration
2) Middle Ages
3) Middle English
4) Norman
5) Chrétien de Troyes
6) Historia Regum Britanniae
7) Richard II
8) Courtly Love

B. Listen to the tapes on Medieval England. Take notes.

C. Look over the drawing, maps, and illustrations of life in Medieval England as depicted in The Oxford Anthology of English Literature, volume 1. Draw a map of Medieval England in your notebook.

D. Read Sir Gawain and the Green Knight; listen to the selections from it on the record of the poem.

E. Examine closely the reproduction of "Sir Gawain Visited by the Lady of the Castle."

F. Read the following essays from 20th Century Interpretations of Sir Gawain and the Green Knight: "Structure and Symmetry in Sir Gawain," and "Sir Gawain and the Green Knight."

G. As you read the poem, keep notes on your ideas as they relate to the following questions. Be prepared to discuss your responses to these questions (and many others) with your instructor:

1. A critic notes that the "poem is probably less a conscious attempt to cut the Arthurian heroes down to size than it is a Christian exploration, in the form of a romance, of the cycle of social living, alienation, self-discovery, desolation, recovery and restoration." Do you agree or disagree with this statement? Write an essay in your notebook and substantiate your position.
2. Sir Gawain and the Green Knight is a poem of symmetrical structure. What incidents, characters, actions stand out as part of the symmetry? Draw some implications about the symmetrical structures.
3. What ideals does this poem celebrate?
4. Do you see any particular significances in the animals hunted by Bertikak and the temptations Gawain undergoes?
5. Why do you suppose the Green Knight is green?
6. Gawain's acceptance of the girdle is fraught with symbolic value. What does the girdle replace? Explain your ideas.
7. What is gained by the passages describing the dressing of the animals after the hunt?
8. How do the alliterative effects add to the poem?

V. Post-assessment

Review all your work in conference with your instructor. Be prepared to complete any remedial assignments.

VI. Suggested Readings

A. Piers Plowman

B. Troilus and Criseyde - G. Chaucer

Everyman

I. Objectives

At the completion of this module, students should:

A. Be conscious of the development of early English drama.

B. Be experienced with the religious heritage that so influenced early English dramas.

C. Be familiar with the early staging of morality plays.

D. Be understanding of how language, characters, and structure function in Everyman.

II. Prerequisites

Students should have some familiarity with drama. Solid writing skills should also be demonstrable by students.

III. Pre-assessment

Discuss the objectives/goals with the instructor after submitting a written report on your competencies. An oral or written exam may be given if you desire to bypass a module or a cluster.

IV. Instructional Activities

A. Consult a literary terms book in the library. Review the following terms and make notes on them in your notebook. Your instructor will occasionally examine your notes.

1) Miracle Play
2) Mystery Play
3) Morality Play
4) Cycle Plays
5) Henry Medwall
6) Medieval Guilds
7) Tudor
8) Humanism
9) Interlude
10) Seven Deadly Sins

B. Read Everyman. It's available in English Morality Plays and Moral Interludes, edited by Edgar Schell.

C. Examine the reproduction of drawings about life in 15th century England.

D. If possible, and so inclined, go to a High Man at a Catholic church. Pay attention to the ritual and symbolism as apparent in the service.

E. Design a set on which Everyman could be staged. This will necessitate some reading on stagecraft in the 15th century in England. See Willard Farnham's The Medieval Heritage of Elizabethan Heritage.

F. Attend a video tape presentation of Abraham and Isaac.

G. Gather together some friends and do a reading of Everyman. Spend some time discussing where scenes might be done on the set you designed.

H. As you read the play, keep notes on your ideas as they relate to the following questions. Be prepared to discuss your responses to these questions (and many others) with your instructor:

(1) How would you stage this play so that it would have an impact on contemporary audiences? Consider as many aspects of stagecraft as you can in responding to this question.

(2) Beowulf, Sir Gawain and the Green Knight, and Everyman all appear to have epic dimensions about them. In what areas do you perceive the similarities in epic dimensions among these pieces?

(3) On what does Everyman's ultimate salvation rest? How does that differ from mainstream Protestantism's emphasis for salvation?

(4) How would you describe the characterization of God in this drama?

(5) Wherein does Everyman seem decidedly human?

(6) What factors in this play serve to structure it?

(7) Do you think the mood of this play is despondent? positive? humorous? Explain your response.

(8) How would you characterize the nature of language in Everyman?

V. Post-assessment

Review all your work in conference with your instructor. Be prepared to complete any remedial assignments.

VI. Suggested Readings

A. The Tragical History of Dr. Faustus - C. Marlowe

B. The Castle of Perseverance

I Henry IV

I. Objectives

A. Be somewhat informed about Shakespeare's time.

B. Be knowledgeable about the art behand Shakespeare's history plays.

C. Be cognizant of Elizabethan dramaturgy.

D. Be alert to the history behind the history plays.

II. Prerequisites

Students should have some familiarity with the canon of Shakespeare. A review of the modules in Cluster I would be useful. Solid writing skills should also be demonstrable by students.

III. Pre-assessment

Discuss the objectives with the instructor after submitting a written report on your competencies. An oral or written exam may be given if you desire to bypass a module or cluster.

IV. Instructional Activities

A. Consult a literary terms book in the library. Review the following terms and make notes on them in your notebook. Your instructor will occasionally examine your notes.

1) History Play
2) Tetralogy
3) Soliloquy
4) Iambic Pentameter
5) Folio
6) Quarto
7) Elizabethan Age
8) Divine Right

B. Read I Henry IV; supplement your reading by listening to selections from the play or records.

C. Develop a lineage of the English rulers up through the sixteenth century.

D. Attend a showing of the short film, "Shakespeare's Globe."

E. Study closely the model of the Globe Theatre. Reproduce it in your notebook.

F. Review the slides on Shakespeare and his times, and listen to the tapes about the Elizabethan Age.

G. Examine the map on Shakespeare's England and the map of London by Merian in 1612.

H. Read the essay "The Henriad" by Alvin Kernan.

I. As you read the play, keep notes on your ideas as they relate to the following questions. Be prepared to discuss your responses to these questions (any many others) with your instructor:

1. This play admirably balances materials. What characters, places, and incidents are set off against one another?

2. Trace the fates of Hal and Hotspur as both young men move through the plot. When do the fortunes of each begin to change and why?

3. How does Shakespeare use blank verse and prose in the play?

4. What is your response to Falstaff? How does he contribute to Hal's role? to Hotspur's role?

5. What symbolic implications arise from Hal's farewell to Falstaff's death (pretended death) and from Hal's defeat of Hotspur?

6. How do the women function in the play?

7. What are the necessary attributes for a man to succeed as a king as revealed in this drama?

V. Post-assessment

Review all work in conference with your instructor. Be prepared to complete any remedial assignments.

VI. Suggested Readings

A. Shakespeare's II Henry IV

B. Shakespeare's Richard III

The Man of Mode

I. Objectives

At the completion of this module, students should:

A. be knowledgeable about the Comedy of Manners tradition.

B. be aware of the general nature of life at court in England after the Restoration.

C. be capable of realizing the vision and art in The Man of Mode.

Goals

At the completion of this cluster, students should:

A. gather some literary perspectives on relationships between males and females over the centuries.

B. know the characteristics of the novel.

C, understand the distinctions between Neo-classicism and Romanticism.

D. enjoy literature.

II. Prerequisites

Students should have some familiarity with drama, particularly the dramatic pieces included in Cluster 1. Solid writing skills should also be demonstrable by students.

III. Discuss the objectives/goals with the instructor after submitting a written report on your competencies. An oral or written exam may be given if you desire to bypass a module or a cluster.

IV. Instructional Activities

A. Consult a literary terms book in the library. Review the following terms and make notes on them in your notebook. Your instructor will occasionally examine your notes.

1. Jeremy Collier
2. Comedy of Manners
3. Restoration
4. Puritan
5. Charles II
6. Wit
7. Rake
8. Fop
9. Oliver Cromwell
10. Nell Gwyn

B. Peruse an available collection of paintings by William Hogarth. Look closely at "A Rake's Progress," "Marriage-a-la-Mode," and "A Harlot's Progress."

C. Go to the library and review selected articles from 18th-Century Studies, an interdisciplinary journal. Your instructor will give you titles in specific journals.

D. Read The London Stage: 1660-1700 by Avery and Scouten. Be certain to examine closely the illustrations dealing with costuming and stagecraft. Do drawings of what the Restoration stages were like.

E. Listen to the tapes of music from the late 17th century in England.

F. Review the slide show on painting and architecture in England after the Restoration.

G. As you read the play, keep notes on your ideas as they relate to the following questions. Be prepared to discuss your responses to these questions (and many others) with your instructor:

1) Contrast Lady Townley and Lady Woodvill. What perspectives on life and love do these characters bring to the play?

2) What is your opinion of Dorimant? Consider his love adventures as well as his capacity for wit.

3) Analyze the mock love scene between young Bellair and Harriet. What does their charade reveal about fashionable love?

4) Is Sir Fopling Flutter a complete fool? A hero? An anti-hero?

5. Will the relationship (by the end of the play) that is established between Dorimant and Harriet last?

6. How would you characterize the vision of life as presented in The Man of Mode? Write a short essay in your notebook in response to this question. Document your ideas with specific references to the text.

V. Post-assessment

Review all your work in conference with your instructor. Be prepared to complete any remedial assignments.

VI. Suggested Readings

A. The Country Wife - William Wycherley

B. The Way of the World - William Congreve

School for Scandal

I. Objectives

At the completion of this module, students should:

A. be able to describe the elements in Richard Sheridan's School for Scandal that can be linked with the Comedy of Manners tradition.

B. be cognizant of what facets of sentimental comedy Sheridan satirizes.

C. be aware of the differences between the comic visions in I Henry IV, Man of Mode, and School for Scandal.

II. Prerequisites

Students should review their notes on the previous cluster. Pay especial attention to the module on Shakespeare's I Henry IV.

III. Pre-assessment

Discuss the objectives/goals with the instructor after submitting a written report on your competencies. An oral or written exam may be given if you desire to bypass a module or a cluster.

IV. Instructional Activities

A. Consult a literary terms book and look up the following terms. Make notes in your notebook.

1) Enlightenment
2) Sentimental Comedy
3) George I
4) Augustan Age
5) Whig
6) Tory
7) Robert Walpole
8) Satire

B. Read Sheridan's School for Scandal; construct a flow chart of the action in your notebooks.

C. Review the video tape presentation of School for Scandal.

D. Compile lists of groups into which characterizations can be placed. Make notations about what each character contributes to themes of love and scandal.

E. Read Oliver Goldsmith's essay, "A Comparison between Laughing and Sentimental Comedy."

F. Go to the Music Department and look over its collection of rare musical instruments--particularly those from the 18th century.

G. Visit ISU's Alumni House, which is an example of Georgian architecture in early Pocatello.

H. As you read this play, keep notes on any ideas as they relate to the following questions. Be prepared to discuss your responses to these questions (and many others) with your instructor:

1) What literary element (setting, character, language) most effectively contributes to the comic vision in School for Scandal?

2) Is Charles Surface really a rake?

3) What differences exist between Lady Sneerwell's promotion of scandal and Mrs. Candour's trafficking with it?

4) What attitudes towards marriage, manners, and the country appear in the relationship between Peter and Lady Teazle?

5) Why is the discovery scene (of Mrs. Teazle) such an effective moment in the play?

V. Post-assessment

Review all your work in conference with your instructor. Be prepared to complete any remedial assignments.

VI. Suggested Readings

A. She Stoops to Conquer - Oliver Goldsmith

B. The Rivals - Richard Sheridan

Wuthering Heights

I. Objectives

At the completion of this module, students should:

A. be acquainted with the development of the English novel.

B. be familiar with the literary tradition known as Romanticism.

C. be able to recognize how language, structure and characters function in E. Bronte's Wuthering Heights.

II. Prerequisites

Students should review their notes on previous modules or clusters. Attention should be paid to comments on earlier prose traditions in notebooks.

III. Pre-assessment

Discuss the objectives/goals with the instructor after submitting a written report on your competencies. An oral or written exam may be given if you desire to bypass the module.

IV. Instructional Activities

A. Consult a literary terms book and review the following terms. Take notes!

(1) English Novel
(2) Romanticism
(3) Neo-Classicism
(4) Narrator
(5) Gothic

B. Review the biographical sketch of Emily Bronte and look over the history of England in her day. Take notes!

C. Prepare a flow chart of the action and characters in the novel.

D. Draw a map of the general setting where the action occurs. Use colors to indicate differences between various areas.

E. Pick one member from the Linton family and one from the Earnshaw family and sketch them.

F. Listen to the tape of Tchaikovsky's "Romeo and Juliet." In your notes describe how its mood complements that in Wuthering Heights.

G. Read the novel twice if necessary.

H. Read "Fiction and the Analogical Matrix" by Mark Shorer. Take notes!

I. As you read the novel, keep notes on any ideas as they relate to the following questions. Be prepared to discuss your responses to these questions (and many others) with your instructor:

(1) What do Mrs. Dean and Mr. Lockwood add to the story? How do these two people differ in personality and function?

(2) What differences in interior furnishings exist between the households of the Linton family and the Earnshaw family? What complications arise from the differences?

(3) Several characters are associated with animals. What dimensions of their personalities do these associations illuminate?

(4) What similarities do you perceive between this novel and the sub-plot of Shakespeare's Lear?

(5) The world in Wuthering Heights is exclusive but yet inclusive. What considerations in the novel broaden its scope despite geographical limitations?

V. Post-assessment

Review all your work in conference with your instructor. Be prepared to complete any remedial assignments.

V. Suggested Readings

A. Jane Eyre - C. Bronte

B. Bleak House - C. Dickens

Arms and the Man

I. Objectives

A. Be cognizant of the emergence of the new drama in England.

B. Be aware of societal, cultural, and scientific developments during the 19th century in England.

C. Be familiar with ideas about heroism and love in G. B. Shaw's Arms and the Man.

D. Be appreciative of the dramaturgy as reflected in Arms and the Man.

II. Prerequisites

Students should review other modules on dramatic works. Solid writing skills should also be demonstrable by students.

III. Pre-assessment

Discuss the objectives with the instructor after submitting a written report on your competencies. An oral or written exam may be given if you decide to bypass a module or a cluster.

IV. Instructional Activities

A. Consult a literary terms book in the library. Review the following terms and make notes on them in your notebook. Your instructor will occasionally examine your notes.

1) Queen Victoria
2) Victorian Age
3) Melodrama
4) Crystal Palace
5) G. B. Shaw
6) C. Darwin's Origin of the Species
7) Chartist Movement
8) Reform Bill of 1832
9) Realism
10) Naturalism
11) Henrik Ibsen
12) Pre-Raphaelite

B. Review the historical outline of English and American literature in the 19th century as presented in Holman's A Handbook to Literature. Because this is the last module, students should review the entire outline of literary history as well as that of the 19th century.

C. Read Shaw's preface to Arms and the Man.

D. Listen to the tapes on the history of 19th-century England. Take notes on what you hear.

E. Plan a visit to Pocatello's Standrod Mansion, which is a restored home in the style of Victorian architecture. Prepare a drawing of the mansion in your notebook. Write down your impressions.

F. Stop by the Drama Department and look over its pictures of the recent production of Oscar Wilde's The Importance of Being Earnest. Take special notice of the costumes which were designed as authentic period pieces.

G. As you read the play, keep notes on your ideas as they relate to the following questions. Be prepared to discuss your responses to these questions (and many others) with your instructor.

1. Compare the presentation of heroes in Arms and the Man with that in Beowulf, I Henry IV, and The Man of Mode.

2. What is the significance of the Nicola/Louka subplot?

3. At one point in the play Sergious asks himself: "Shall I kill myself like a man or live and pretend to laugh at myself?" What does he mean?

4. Consider the discarding of certain ideals in the play and the replacement of them with new ideas. What ideals are discarded and what ones replace them?

5. Shaw was a pacifist. Would you say that this play is chiefly an anti-war statement or that that's a minor part of the drama?

6. From what does the comedy in the play arise?

7. In what respects does Raina change from act to act?

V. Post-assessment

Review all your work in conference with your instructor. Be prepared to complete any remedial assignments.

VI. Suggested Readings

A. London Assurance - D. Boucicault

B. The Captors - Bulwer Lytton